

English, Scotch, and Irish Dance and Song: Supplement

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June 2017

Unless indicated otherwise by note or citation, nothing in this file has been published previously, with the exception of referenced and unreferenced material that has appeared in other essays of mine published on the Texas Scholar Works platform or in my blogs [Hearing Schubert D779n13](#) and [Ascending Cadence Gestures in Tonal Music](#). Musical examples all come from public domain sources, either IMSLP (<http://imslp.org>) or The Internet Archive (<https://archive.org>). All new material and the compilation copyright David Neumeyer 2017.

Abstract:

A supplement to the essay *English, Scotch, and Irish Dance and Song*, which is primarily a documentation of rising cadence figures in dances, fiddle tunes, and songs. Gathered here are another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.

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¹ For information about the source volumes, see the Introduction.

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Introduction

This is a supplement to the essay [English, Scotch, and Irish Dance and Song](#), which is primarily a documentation of rising cadence figures in eighteenth and nineteenth century dances, fiddle tunes, and songs from the British Isles. Here are gathered another 50 examples found in files downloaded on 2 May 2017. These were the coincidental result of a search for more information on Nathaniel Gow, the son of the famous Scottish fiddler Niel Gow.

For more information on rationale and method, see the introduction to the essay linked above. Here are a few excerpts:

See also my "Celtic series" on the [Ascending Cadence Gestures blog](#), where I distinguish four categories, which the reader may wish to keep in mind when examining examples here:

- (1) simple examples of rising lines, with appropriate focal tones;
- (2) play of registers common in—and congenial to—the violin;
- (3) "long" cadences where the lower and upper registers are connected by a stepwise sequence;
- (4) modal tunes, or tunes showing a modal heritage.

In general, it seems clear from published, arranged, or transcribed sources that rising figures in the cadence, whether or not attached to clearly definable focal notes, were a consistent part of musical practice in Europe for well over two centuries.

I make use of (at least) the following figure types for larger dimensions of a piece:

1. Lines (all of these, when clearly expressed, would fall under category 1 above)
 1. A unidirectional line with focal tone and cadence, in most cases as $\wedge_5\text{-}\wedge_6\text{-}\wedge_7\text{-}\wedge_8$.
 1. A "primitive line" $\wedge_5\text{-}\wedge_7\text{-}\wedge_8$
 2. An "expanded line" $\wedge_3\text{-}\wedge_4\text{-}\wedge_5\text{-}\wedge_6\text{-}\wedge_7\text{-}\wedge_8$ or even $\wedge_1\text{-}\wedge_2\text{-}\wedge_3\text{-}\wedge_4\text{-}\wedge_5\text{-}\wedge_6\text{-}\wedge_7\text{-}\wedge_8$. I have always considered these to be very rare, but plausible instances do occur.
 2. A "mirror Urlinie" that descends from \wedge_8 before returning upward, or $\wedge_8\text{-}\wedge_7\text{-}\wedge_6\text{-}\wedge_5\text{-}\wedge_6\text{-}\wedge_7\text{-}\wedge_8$.
 3. An Urnachbar (no, I'm not serious about that term!), a neighbor figure that connects to a focal tone \wedge_8 , either as $\wedge_8\text{-}\wedge_7\text{-}\wedge_8$, or $\wedge_8\text{-}\wedge_7\text{-}\wedge_9\text{-}\wedge_8$, or $\wedge_8\text{-}\wedge_9\text{-}\wedge_7\text{-}\wedge_8$.
2. Linear pairings (relevant to categories 1-3, but especially to n2)
 1. A rising figure, as above, with an interior voice that is balanced (or nearly balanced) against it. This is based on what I have called the "three-part Ursatz."
 2. Inversion of the above, where a rising interior voice is balanced (or nearly balanced) against a descending upper voice.
3. Tonal spaces (particularly relevant to category 2, though also to 3)
 1. The proto-background, with available transformations
4. Patterns of progression

1. Beginning-bias
2. Balance between beginning and end
3. Shifting patterns

A focal tone plus closing cadence gesture seems to me a practical beginning point for interpretive work. Both focal tone and cadence can be presented simply or in more complex ways. The focal tone may be clearly presented at the outset and then reinforced throughout till the cadence -- that's the extreme case. Or other tonic-triad tones can be given various kinds of emphasis (the simplest being the isolated cover tone). Thus, (1) one needs to assess the balance between the several defined tones; (2) in the case of equal weight at the beginning, a tonal space [what I call a proto-background; or potential proto-background, at least] may be formed; (3) at the other extreme, the events of the piece may not allow the musically convincing definition of a focal tone, in which case the complex design itself has priority and it should be mapped instead, regardless of whether any single thing (or anything at all) is attached to the cadence. I hardly need add that assessing balance is an art rather than a science, interpretation rather than analysis in the traditional sense of the term (the sense that has been largely lost in music theory). Similarly, with respect to cadences, a direct, step-by-step motion is of course the simplest. Cadences, however, have historically been places for ornamentation and for exaggerated expressive gestures. More complex motions and figures that move deeper into the interior of the piece are not uncommon. I should also note that contrast between strains is a common expressive feature in these repertoires, and that contrast is sometimes managed motivically (rarely, however, rhythmically) but at least as often registrally: the secondary register of the first strain is touched on and emphasized to begin the second strain. Reading the relation of that effect to the subsequent cadence can become a matter of subtle assessment.

Finally, the reader should understand that I have made no attempt to verify or cross-reference titles or tunes. Titles are as given in my sources; tunes, of course, appear in facsimile.

* * *

For reference, find below a listing of the titles by source volume:

Source: Nathaniel Gow. *Gow's Repository of the Dance Music of Scotland*. 4 Volumes. 1799 (Part 1), 1802 (Part 2), 1806 (Part 3), 1817 (Part 4). Edinburgh: Robert Purdie, n.d. (Parts 1-3); Edinburgh: for the Proprietors, n.d.[1817] (Part 4). [Link](#).

"Argyle is my name"
"Bannocks O'Barley Meal"
"Bessy Bell and Mary Gray"
"The Bonny wee thing"
"The Collier's Daughter"
"Gin ye winna tak' me ye may let me go"

"How can I be sad on my Wedding Day?"
"Jocky and Jenny"
"John of Badenyon"
"The Lass of Patie's Mill"
"Low Down in the Broom"
"My Nanie O"
"O for ane and Twenty Tam"
"Robin Adair"

Source: William Napier. *A Selection of Original Scots Songs in Three Parts, the Harmony by Haydn*. Published in London by William Napier as Vols.2-3 (Napier's Volume 1 was not arranged by Haydn). Vol.2 contains 100 songs, Vol.3 contains 50. 1792-1795. [Link](#).

"The Bonnie Wee Thing"
"A Country Lassie"
"The Glancing of her Apron"
"Green Grow the Rashes"
"Her absence will not alter me"
"How can I be Sad on my Wedding Day?"
"O for ane and twenty Tam!"
"O'er the Moor among the Heather"
"The Shepherds Son"
"The Shepherd's Wife"
"Tho' for sev'n years and mair"
"Todlen Hame"
"Woo'd & Married & a'"
"Yon Wild Mossy Mountains"

Source: James Oswald. *The Caledonian Pocket Companion in 6 Volumes, containing all the Favourite Scotch Tunes with their Variations for the German Flute with an index to the whole*. 12 Books. London, ~1750. [Link](#).

"Aileen Aroon"
"The Berks of Abergelde"
"The Bonnie wi thing"
"The Bonny Boat Man"
"The Bonny Widow of Wigtown"
"Castle Swien"
"The Craigie Rock"
"The 14 of October"
"Gallaway Tom"
"Hallow Een"
"The Hare in the Corn"
"Hark the Cock crow'd"
"Jenny and I"
"Jockey blythe and Gay"

"John Come Kiss me Now"
"The Lass of Patie's Mill"
"Lauchlans Lilt"
"Murland Willie"
"A new Str[aths]pey Reel"
"Oswalds Farewell"
"Scotch Jig"
"Shanbuie"
"There was a Maid & she went to the Mill"
"Walley Honey"

Source: George Thomson. *A Select Collection of Original Irish Airs for the Voice united to characteristic English poetry written for this work with symphonies & accompaniments for the piano forte, violin, & violoncello, composed by Beethoven*. 60 songs in three volumes. London: Preston, 1814, 1816; Edinburgh: G. Thomson, 1814, 1816. [Link](#).

No. 13. "Musing on the Roaring Ocean"
No. 18. "They Bid Me Slight my Dermot"

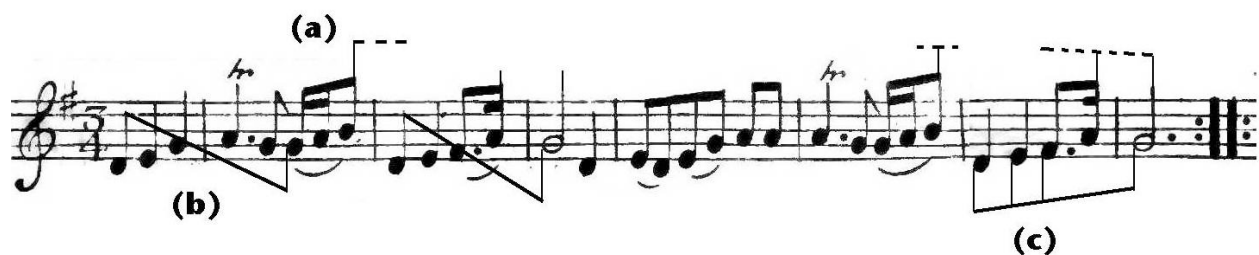
Source: Johann Rudolf Wyss and Gottlieb Jakob Kuhn. *Sammlung von Schweizer-Kühreihen und Volksliedern*. Bern: J. J. Burgdorfer, 1818. [Link](#).
"Der Chilter"

Aileen Aroon (Oswald)

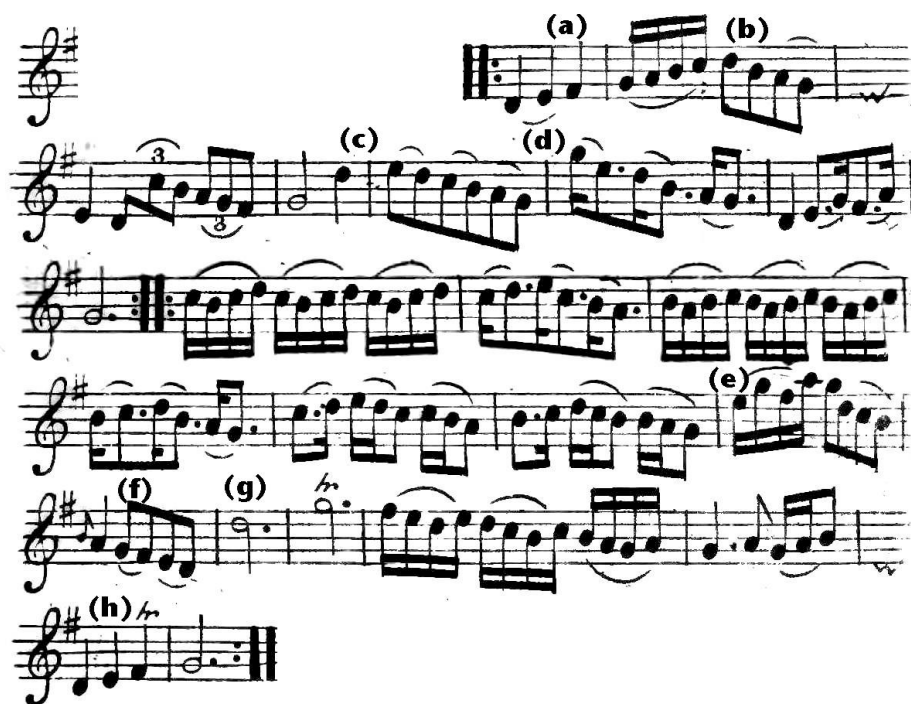


James Oswald's twelve-volume series *Caledonian Pocket Companion* is an eighteenth century counterpart to Jacob van Eyck's *Fluytenlusthof* from the 1650s. First, it is explicitly intended for the "German flute"—Oswald (grudgingly perhaps) adds "violin" to the later volumes. Second, the great majority of the tunes are supplied with 1-3 variations, which for my purpose can be quite interesting, as it provides ready opportunities for comparison and, even, as with van Eyck, a window into performance practices, namely, how an improvising performer might shape the whole of a performance.

This latter point is particularly evident in "Aileen Aroon," as we shall see by looking at the theme in relation to its two variations. The tune betrays pentatonic/modal origins in its opening figure, and it steadfastly holds to the tonal space of the fourth throughout the first strain -- see (b). The upper, expressive note B₄ -- at (a) -- does make a step-wise connection at the last possible moment.



In the first variation, at (a), a leading tone is inserted into the pentatonic tune. At (b) the range is extended to the upper $\wedge 5$. At (c), more emphasis on that $\wedge 5$, and (c) and (d) bring the original fourth up an octave. Further emphases at (e) - (g) before the simple ascent in the original octave at (h).



The second variation suggests a different way a performer might work out the second strain, this time through a focus on $\wedge 5$ and its upper neighbor.



Argyle is my name (Gow)

Argyle is my name.

Slowly



Bannocks O' Barley Meal (Gow)

Bannocks O' Barley Meal.

SLOW



Berks of Abergelde, The (Oswald)

50 The Berks of Abergelde

Brisk

The musical score for 'The Berks of Abergelde' is written for a single melodic line in treble clef. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Brisk'. The piece consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is characterized by eighth and sixteenth notes, with some measures containing triplets. There are repeat signs at the end of the second and fourth staves. The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

Bessy Bell and Mary Gray (Gow)

Bessy Bell and Mary Gray

Slowly

The musical score for 'Bessy Bell and Mary Gray' is written for piano in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Slowly'. The piece consists of three systems of staves. The first system shows the beginning of the melody in the treble clef and a simple accompaniment in the bass clef. The second and third systems continue the melody and accompaniment, featuring various musical notations such as slurs, ties, and repeat signs. The piece ends with a double bar line and repeat dots at the end of the third system.

Bonnie Wee Thing, The (Haydn/Napier)
 Bonnie wi thing, The (Oswald)
 Bonny wee thing, The (Gow)

The Bonnie Wee thing.

Violin

Lively

Bon-nie wee thing can-nie wee thing Lovely wee thing was thou mine;

I wad wear thee in my bo-fom, Leaft my Jew-el I should tine.

Wish-ful-ly I look and languish In that bon-nie face of thine;

And my heart it stounds wi' an-guish Leaft my wee thing be na mine

The Bonny wi thing

63

Slow

This musical score is for a single melodic line in treble clef. It is written in G major (one sharp) and common time (C). The tempo is marked 'Slow'. The piece consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some measures containing 'hr' markings above the notes. The piece concludes with a double bar line and repeat dots.

The Bonny wee thing.

Very
Slow

P *f*

This musical score is for a piano accompaniment in grand staff (treble and bass clefs). It is written in G major (one sharp) and common time (C). The tempo is marked 'Very Slow'. The piece consists of three systems of staves. The first system includes dynamic markings 'P' (piano) and 'f' (forte). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment. The piece concludes with a double bar line and repeat dots.

Bonny Boat Man, The (Oswald)

28

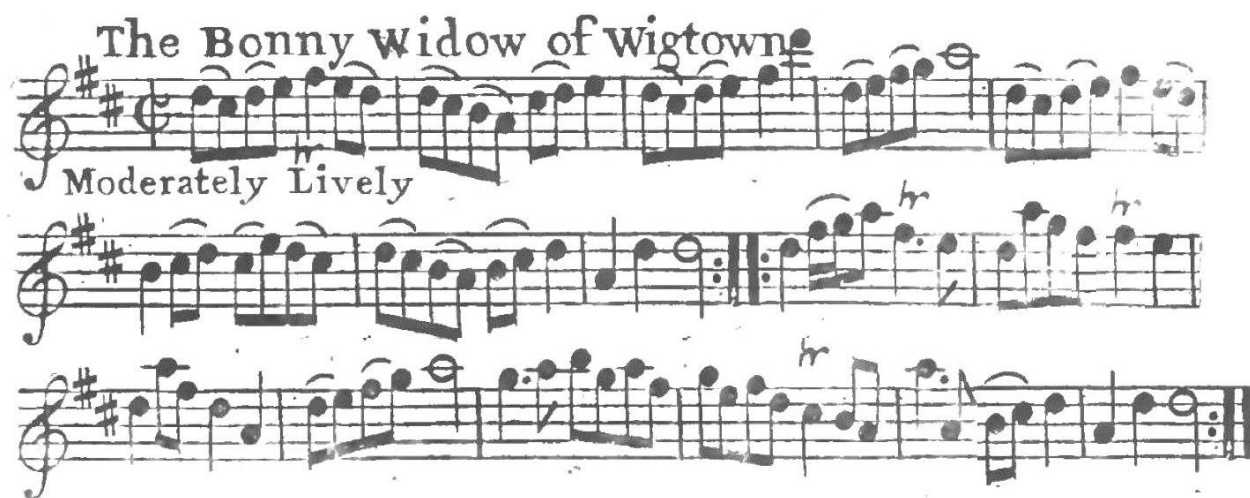
The Bonny Boat Man

Slow

The musical score for "The Bonny Boat Man" is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a common time signature. The tempo is marked "Slow". The melody is composed of eighth, sixteenth, and thirty-second notes, often beamed together. There are several repeat signs (double bar lines with dots) indicating repeated sections of the melody. The piece ends with a final double bar line and repeat dots.



Bonny Widow of Wigtown, The (Oswald)



Castle Swien (Oswald)

Castle Swien
Plaintive
Slow

The musical score for 'Castle Swien' by Oswald is presented on ten staves. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Slow' and the mood is 'Plaintive'. The notation includes various note values, including eighth and sixteenth notes, often beamed together in groups. Some measures contain triplets, indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

Chilter, Der (Wyss and Kuhn)

An outlier, yes! But similar in period and social function.

Der Chilter.

Benj.



Hofcho Ei - fi, la mi yne; Es macht nüsti grüüsi chalt. Lueg wie d'Sterne heiter schyne; G'hörst du! d's Huri schreit im Wald.

Eifi.



Benji gang mer ab der Buge; Los! der Ringgi bellet scho. We mer jiz nit gleiti schwinge, Ghönnt is d's Müeti drüber cho.

Collier's Daughter, The (Gow)

The Collier's Daughter.

LIVELY



Country Lassie, A (Haydn/Napier)

A Country Lassie!

Violin

Moderately Slow

In fimmer when the hay was mawn, And corn wav'd green in
 ilka field, While claver blooms white o'er the lea, And roses blaw in ilka field;
 Blythe Bessie in the milking shiel, Says I'll be wed, come o't what will; Out
 spak a dame in wrinkled eild, O' gude advisement comes nae ill.

6 6 5 6 5 7 6 4 3

6 4 7 8 7 6 5 3

3 5 6 6

6 6 6 6 6 7 6 6 5 6 4 3 6 4 7 8

Craiey Rock, The (Oswald)



14 of October, The (Oswald)



4/4

First system of five staves of music in 4/4 time, key of D major. The music features eighth-note patterns, triplets, and a final double bar line with repeat dots.

Giga

Brill

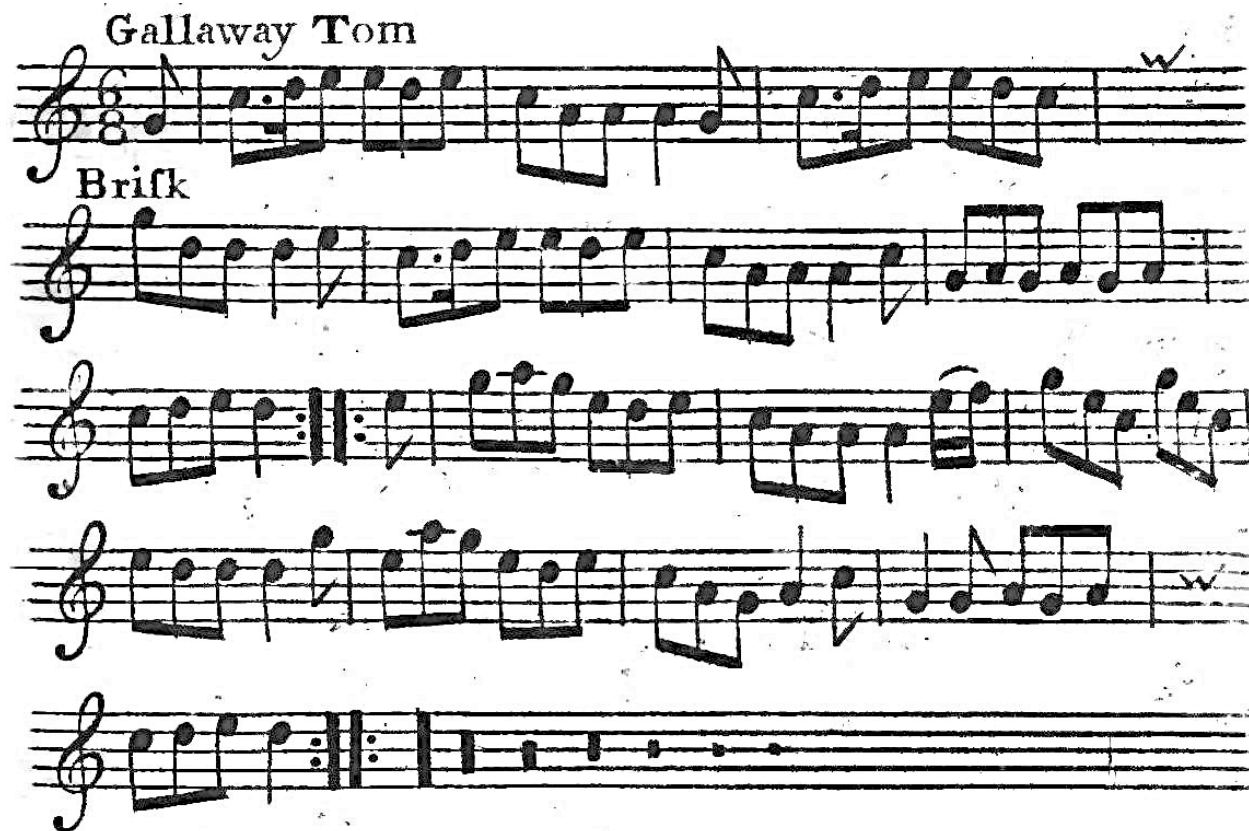
6/8

Second system of three staves of music in 6/8 time, key of D major. The tempo/mood is marked 'Brill'. The music features rapid eighth-note passages and concludes with a double bar line and repeat dots.

Gallaway Tom (Oswald)

Gallaway Tom

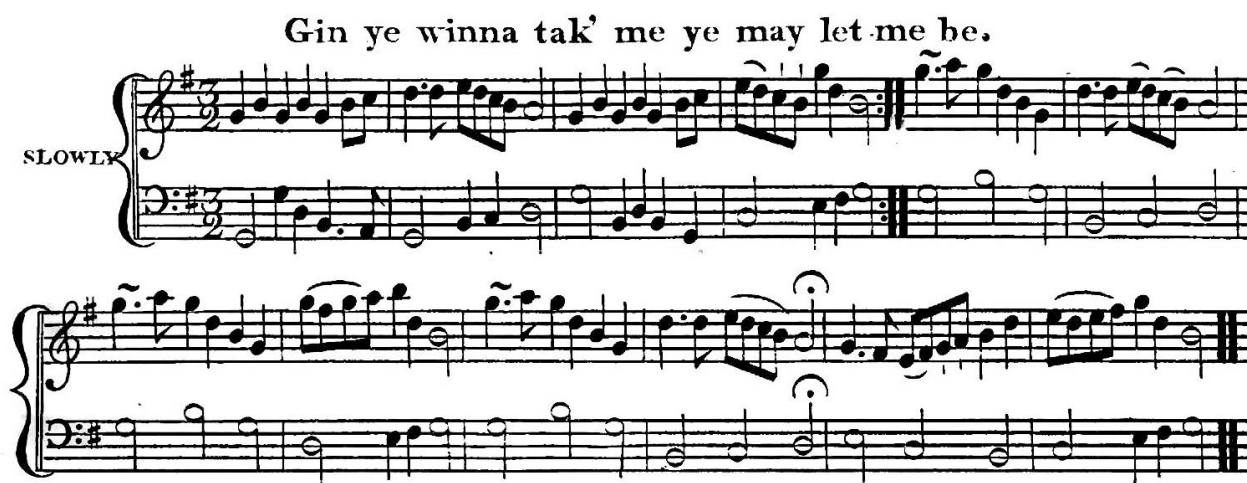
Brisk



Gin ye winna tak' me ye may let me go (Gow)

Gin ye winna tak' me ye may let me be.

SLOWLY



Glancing of her Apron, The (Haydn/Napier)

The Glancing of her Apron:

Violin

Lively

In lovely Auguft laft, On munanday at morn, As

thro' the fields I paft - - To view the yel-low Corn. I.

look - - ed me behind, And faw come o'er the know, Ane

glancing in her A - pron, With a bonny brent brow.

Green Grow the Rashes (Haydn/Napier)

Green grow the Rashes.

Violin

Lively

There's nought but care on ev'ry han' In ev'ry hour that

passes, what signifies the life o' man, an 'twere not for the Lasses.

Chorus

'Green grow the rashes, O! Green grow the rashes, O! the

sweetest hours that e'er I spend, are spent among the Lasses, O.

6 4

7 6 4 6 5

6 2 6 7 #

Hallow Een (Oswald)

Hallow Een

Moderately Quick

Var. II

Hare in the Corn, The (Oswald)

The Hare in the Corn

Brisk

11



Hark the Cock crow'd (Oswald)

Hark the Cock crow'd 87

Lively

The musical score for 'Hark the Cock crow'd' by Oswald is written on eight staves. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Lively'. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a final double bar line on the eighth staff.

Her absence will not alter me (Haydn/Napier)

Her absence will not alter me.

Violin

Modérately Slow

Tho' distant far from Jessy's charms, I stretch in vain my longing

arms, Tho' parted by the deeps of sea, Her absence will not alter me.

Tho' beauteous nymphs I see around, A Chloris, Flora, might be found, Or

Phyllis with her roving eye; Her absence will not alter me.

How can I be sad on my Wedding Day? (Gow)
How can I be Sad on my Wedding Day? (Haydn/Napier)

How can I be sad on my Wedding Day. The Accompt^s by HAYDN.

Slowly

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo marking 'Slowly' is placed to the left of the first piano staff. The key signature is one sharp (F#), and the time signature is 6/8. The melody is simple and lyrical, with the piano accompaniment providing a steady, flowing accompaniment. The second and third systems continue the melody and accompaniment, ending with a double bar line and repeat signs.

How can I be sad on my Wedding Day.

Violin

Lively

How shall I be sad when a husband I have that has better sense than any of these, four
 weak filthy fellows, that study like fools, to sink their ain joy, and make their wives fools: the
 man who is prudent neer lightlies his wife, Or with dull reproaches encourage strife, he
 praises her virtues, and ne'er will abuse, her for a small failing; but find an excuse.

5 6 5 6 6 4 4 6 5 7

5 6 6

5 3 6 5 7

5 6 6

Jenny and I (Oswald)



Jockey blythe and Gay (Oswald)





Jocky and Jenny (Gow)

Jocky and Jenny.

Slow

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of grand staves. The first system is marked 'Slow'. The melody in the treble clef is characterized by flowing eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with a mix of quarter and eighth notes. The second system includes repeat signs in both staves. The third system continues the melodic and harmonic development. The fourth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign.

John Come Kiss me Now (Oswald)

2 *John Come Kiss me Now*

Slow

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Slow'. The music consists of several measures of eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and a final double bar line at the end. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'f' (forte).





John of Badenyon (Gow)

John of Badenyon.

SLOWLY

Lass of Patie's Mill, The (Gow)
Lass of Patie's Mill, The (Oswald)

The Lass of Patie's Mill.

SLOW

The musical score is written for piano and is in G major (one sharp) and 6/8 time. It is marked 'SLOW'. The score is divided into four systems, each containing a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various ornaments and slurs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots in the final system.

J4 The Lafs of Paties' Mill



Variation





Lauchlans Lilt (Oswald)

102 Lauchlan's Lilt



Low Down in the Broom (Gow)

Low Down in the Broom.

SLOW.

Dolce

This musical score is for a piece titled "Low Down in the Broom" by Gow. It is marked "SLOW." and "Dolce". The score is written for piano, with a grand staff consisting of a treble clef and a bass clef. The key signature has one sharp (F-sharp), and the time signature is common time (C). The piece consists of three measures of music, each ending with a repeat sign. The melody is characterized by eighth and sixteenth notes, creating a slow, graceful feel.

Murland Willie (Oswald)

Murland Willie

Brisk

tr

tr

Musing on the Roaring Ocean (Beethoven/Thomson)

Musing on the roaring ocean Which divides my Love from me Wearying

Dolce.

heav'n in warm de - vo - tion For his weal where'er he be Hope and fear's alternate

bil-low Yielding late to Nature's law Whispring spi - rit's round my

pil - low, Talk of him that's far a - way.

My Nanie O (Gow)

My Nanie O.

SLOW

The musical score for 'My Nanie O' is written for piano. It is in G major (one sharp) and 6/8 time. The tempo is marked 'SLOW'. The score consists of three systems of piano accompaniment. The first system has a treble and bass staff with a brace. The second and third systems also have treble and bass staves with a brace. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece ends with a double bar line and repeat dots.

New Str[aths]pey Reel, A (Oswald)

A new Str^{pey} Reel

Slow

The musical score for 'New Strathspey Reel, A' is written for piano. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Slow'. The score consists of four systems of piano accompaniment. The first system has a treble staff with a brace. The second, third, and fourth systems also have treble staves with a brace. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The piece ends with a double bar line and repeat dots.

O for ane and Twenty Tam (Gow)
O for ane and twenty Tam! (Haydn/Napier)

O for ane and twenty Tam .

SLOWLY

Fine

Da Capo.

The image shows a musical score for a piano piece. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of two flats and a 6/8 time signature. The tempo marking 'SLOWLY' is written to the left of the first staff. The title 'O for ane and twenty Tam .' is written above the first staff. The second system continues the melody and includes a 'Fine' marking. The third system concludes the piece with a 'Da Capo.' marking, indicating a repeat. The notation includes various musical symbols such as notes, rests, and bar lines.

O, For ane and twenty Tam!

Violin

Lively

An O for ane and twenty Tam! An hey, fweet ane and twenty Tam! I'll

learn my kin a rattlin fang, An I faw ane and twenty Tam. They fnool me fair, and

haud me down An gar me look like bluntie Tam; But three short years will soon wheel round, And

then comes ane and twenty Tam An O, for ane and twenty Tam! And hey fweet ane and

twenty, Tam! I'll learn my kin a rattlin fang, An I faw one and twenty Tam.

6 5

5 6 6 4

6 5 6 b6 7 6

CHO.

6 4 3 6 5 3

6 6 4

O'er the Moor among the Heather (Haydn/Napier)

23

O'er the Moor among the Heather.

Violin

Lively

Comin thro' the craigs O' Kyle, A - mang the bo - ny blooming heather,

There I met a bon - nie lalsie Keeping a' her Yowes the - gether,

CHORUS

O'er the moor a - mang the heather, O'er the moor a - mang the heather,

There I met a bonnie las - sie Keeping a' her Yowes the - gether.

Oswalds Farewell (Oswald)

130 Oswalds Farewell

Plaintive

Slow

The musical score for "Oswalds Farewell" is presented in two distinct sections. The first section, labeled "Plaintive" and "Slow", consists of five staves of music in treble clef, key of D major (two sharps), and common time (C). The melody is characterized by a plaintive, descending line with many slurs and grace notes. The second section, labeled "Brisk", consists of three staves of music in treble clef, key of D major, and 6/8 time. This section features a more rhythmic and lively melody with many slurs and grace notes. The score is written for a single melodic line.

Robin Adair (Gow)

Robin Adair. Irish. This Set by Particular Desire.

Slow



Scotch Jig (Oswald)

Scotch Jig
Brisk





Shanbuie (Oswald)

Shanbuie

Lively

V.1

V.2

Shepherds Son, The (Haydn/Napier)

The Shepherds Son.

Violin

Lively

There was a Shepherds Son, Kept Sheep u - pon a

hill, He laid his pipe and crook a - side, And there he slept his fill.

CHORUS

Sing fal deral de - ral Sing fal de - ral de - ral Sing

fal de - ral de - ral Sing fal de - ral de - ral.

Shepherd's Wife, The (Haydn/Napier)

The Shepherd's Wife.

Violin

Lively

The Shepherd's Wife cries o'er the lee. Will ye come hame, Will

ye come hame, The Shepherd's wife cries o'er the lee Will ye come hame again,

e'en Jo. O what will ye gie me to my supper, Gin I come hame, Gin

I come hame, O what will ye gie me to my supper, Gin I come hame again e'en Jo?

6 6 6 4 3

6 5 6 6 3 4 6

ff

4 3 9 8 4 3 b5 9 8 7 6 5

There was a Maid & she went to the Mill (Oswald)



They Bid Me Slight my Dermot (Beethoven/Thomson)

THEY BID ME SLIGHT MY DERMOT.

Allegretto.

f *p* *f*

Soprano

They bid me slight my Der-mot dear For

he's of low de-gree, While I my La-dy's maid am here And

of the qua-li-ty But if my mo-ther would not grieve And

if the truth were known - - Well pleas'd would I this cas - tle leave And

live for him a - - lone.

Violino

f

The musical score is written for a song with piano and violin accompaniment. It consists of two systems. The first system features a vocal line with the lyrics "if the truth were known - - Well pleas'd would I this cas - tle leave And". The piano accompaniment is in the left hand, and the violin part is in the right hand. The second system features a vocal line with the lyrics "live for him a - - lone." and a violin part labeled "Violino". The piano accompaniment continues in the left hand. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The violin part features a melody in the first system and a more active, eighth-note melody in the second system, marked with a forte (*f*) dynamic.

Tho' for sev'n years and mair (Haydn/Napier)

Tho' for sev'n years and mair.

Violin

Moderate

Tho' for sev'n years and mair honour shoud reave me, To fields where

Cannons roar, thou need na grieve thee; For deep in my Spirits they sweets are in

CHORUS

- den - ted, and Love shall preserve ay what Love has im - printed. Leave thee, leave thee,

I'll never leave thee, Gang the world as it will Dearest be lieve me.

Todlen Hame (Haydn/Napier)

Todlen Hame

Violin

Moderately
Slow

When I have a fix-pence un-der my thum, then

I'll get credit in il-ka town, But ay when I'm poor they

bid me gae by; O! pover-ty parts good com-pa-ny,

todlen hame tod-len hame O! cou'd na my love come todlen hame.

5 3 6 4 5 6

5 3 6 4 5 6 5 6 6 4

6 5 6 6 6 7 6 5 4 3 6 4 6 5 5

9 8 7 5 6 5 6 8 9 8 7 5 6 3 3 3 3

Walley Honey(Oswald)



Woo'd & Married & a' (Haydn/Napier)

Woo'd & Married & a'.

Andante

The Bride came out o' the byre, and O as she deighted her cheeks. Sirs I'm to be married the night, and has

nei_ther blankets, nor fleets, has nei_ther blankets nor fleets, nor scarce a co_ver_let too. the

bride that has a' things to borrow has e'en right me'kle a do Woo'd and Married and a' woo'd and married and a', an

Chorus

was nae the very weel aff, that was woo'd, and married and a'. woo'd and married and a,

woo'd and married and a, an was nae the ve_ry weel aff that was woo'd and married and a.

Yon Wild Mossy Mountains (Haydn/Napier)

Yon Wild Mossy Mountains.

Violin

Slow

Yon wild, mos-sy mountains fae lof-ty and wide, That

nurfe in their bosoms the Youth O' the Clyde, Where the graus lead their

covey's thro' the heather, to feed, And the Shepherd tents his flock as he-

pipes on his reed: Where the graus lead their co-ye's thro' the hea-ther to

feed, And the Shepherd tents his flock as he pipes on his reed:

Bibliography

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.](#)

This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. [English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures.](#)

This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. [Addendum to the Historical Survey, with an Index.](#)

This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. [A Gallery of Simple Examples of Extended Rising Melodic Shapes.](#)

Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Joseph Lanner.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. [Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.](#)

Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. [On Ascending Cadence Gestures in Adolphe Adam's Le Châlet \(1834\).](#)

Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. [Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert](#)

Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly

1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. [Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century](#).

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. [Rising Gestures, Text Expression, and the Background as Theme](#).

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. [Proto-backgrounds in Traditional Tonal Music](#).

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. [Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay](#).

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. [Rising Lines in the Tonal Frameworks of Traditional Tonal Music](#)

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to $\hat{1}$. I demonstrated that at least one rising figure, $\hat{5}-\hat{6}-\hat{7}-\hat{8}$, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. [Carl Schachter's Critique of the Rising Urlinie](#)

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of $\hat{6}$ and the status of $\hat{7}$. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. [Analyses of Schubert, Waltz, D.779n13](#)

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous

A-major waltz, no. 13 in the *Valses sentimentales*, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted “diversity” standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. [Table of Compositions with Rising Lines](#)

A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. [Complex upper-voice cadential figures in traditional tonal music](#)

Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from $\hat{5}$, the other from $\hat{3}$. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. [Tonal Frames in 18th and 19th Century Music](#)

Tonal frames are understood here as schemata comprising the “a” level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. [John Playford Dancing Master: Rising Lines](#)

Musical examples with rising cadence gestures from John Playford’s *Dancing Master* (1651). This set was extracted from the article “Rising Lines in Tonal Frameworks of Traditional Tonal Music.” A revised version of this was published in 2016: [link](#).

Neumeyer, David. 2009. “Thematic Reading, Proto-backgrounds, and Transformations.” *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1987a. “The Ascending Urlinie,” *Journal of Music Theory* 31/2: 275-303.